

Estimation of Igbo Folk Art and Philosophy in Enugu Environmental Sculpture for Tourism

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Abstract

Sculpture is a vital cultural voice which tells the story of a people and their ethnographic values. The current study assessed 12 selected sculptural monuments located at major junctions and circuses in Enugu metropolis with specific Igbo Philosophical and Folkloric contents in view. Folklores translate to *Myths* and *Legends* while philosophy in this review encapsulates the singular cultural standing of *Monism* and the Plural dispositions of *Duality*, *Trinity*, *Quadrality* and *Heptality*. The major content criterion for selecting the 12 sculptural monuments was *Melodrama*; motion or activity. This means that the selected works were suggestive of action, even the very abstracted or inorganic ones. The specific objectives of the study were; (1) to estimate the extent to which environmental sculpture has been used in Enugu to document the content-bits of the Igbo traditional philosophy commonly called "Omenala" or "Omenani" via Igbo folklore and worldviews, (2) to find out the prevalent art media used in executing environmental sculpture in Enugu, and (3) to interrogate the likelihood of Enugu becoming an environmental tourism hub for virtual Igbo cultural and artistic heritage. The Instrument for data collection was direct photography. Data were analyzed both comparatively and contiguously with the photographs in prospect. Findings show that while *Monism*, *Duality*, *Trinity*, *Quadrality* and *Heptality* obtain in Enugu environmental sculpture, mainstream Igbo folklores (myths and legends) were scarcely represented. It was also discovered that Igbo melodramatic and virtual philosophical activities like *Iwa oji* (kola nut breaking), *Igba mgba* (wrestling), *Ite* or *Ikpa Nzu* (white chalk marking), *Ikuputa nwa/igu nwa aha* (traditional child naming), *Ikpa ute/oku* (mat and rafter weaving), *ICHE nche* (security) *Igo Ofo* (traditional prayers with the ofo), *Ekpere mmanya* (pouring of libation), *Inu iyi* (oath taking), *Igba ndu* (covenant making) and *Ikpa oke ala* (land boundary making) to mention a few, were hardly represented. The paper recommended possible recipes for future environmental sculpture monuments in Enugu.

Key words: Monumental, preponderance, mainstream, encapsulates, melodramatic.

Introduction

Enugu in the Purview of Environmental Sculpture

Sculpture is a veritable bridge between the world view of the Igbo man and his modern environment; telling the story of the past in the present while at the same time making a prospectus for the future. Sculpture is the art of ancestry and modernity that makes religious, cultural and vocational statements. According to Omorua (2016);

The artist is not living in isolation of his environment; his observations and experiences are keenly recorded through his craft, and are sometimes recorded in a manner that demands some peculiarity, distinct, and demands special forms of appreciation, not only by the dictates of the rich few who direct what the artist should paint or sculpt.

In Enugu, most of the sculptural monuments were executed by both student-artists and lecturers from the Institute of Management and Technology IMT Enugu and (later), the Enugu State College of Education (Technical) ESCET. There are many other sculptural works worth the attention of tourists executed by known and unknown independent artists of repute. Environmental art encompasses artifacts and art forms found in the environment, immediate or not. According to Alu (2017);

The two major forms of environmental art are the man-made and nature-made ones. While the man-made environmental art includes sculpture, paintings and other forms of art consciously positioned within the environment by man, the nature-made environmental art include images and designs that evolve or are found in nature-scope. Examples are cloud imagery, sun and moon illuminations, fungal patches and cracks on walls, termites and caterpillar-made motifs on fallen tree trunks, leaves and mud, formicary motifs, lithological imagery (stratigraphic layering of rocks and caves) etc. Every man-made environmental art tells a distinct story.

In the context of this study, attempt was made to see how environmental sculpture has been used in Enugu to document the content-bits of the Igbo traditional philosophy commonly called *Omenala* or *Omenani* via Igbo folklore and worldviews. *Omenala* is an Igbo word coined from two; *Ome* or *Omume* (behavior) and *Ani* or *Ala* (earth or land). With the conjuncton *na* (with) it translates to *Omenala* or *Omenani* (acting or behaving according to the dictates of the land or culture). The *Ala* or *Ani* (earth) and *Elu* or *Enu* (Heaven, sky, upwards) concepts are a few of the many Igbo theories of life-in-duality. Edeh (2007, 103) expatiates that;

Omenani is an inherited pattern of thought and action that is mysteriously in harmony with the totality of all that is. It is a generic term for the body of Igbo socio-religious laws, customs and traditions passed from generation to generation and handed down from God, Chukwu, through the Earth-god. For the Igbos, an evil is basically regarded as an offensive against *Omenani*.

In addition, John Picton of the School of Oriental and African Studies, University of London, England, asserts that African art studies have traditionally given pride of place to sculpture and its related forms, such as masquerade (Picton, 1992). It is however noteworthy that sculpture in architecture has been part of Igbo culture even before the arrival of the Whiteman. According to Picton (1992) the present century is a time of especially rapid change in material, cultural, social and aesthetic terms in Africa, but art has not ceased to exist. Picton's assertion justifies why art remodels itself across different civilizations without necessarily losing its trace to diverse root-cultures. Picton (1992) buttresses that, these art historical considerations converge in the creativity of the individual artist especially given the participation of the artists and their works in the process of social and cultural change.

Geo-Historical Structure of Enugu

The Igbo phrase *Enu Ugwu* translates to *Hill Top* in English. *Enu-ugwu* was further straightened by the British colonial masters to be pronounced *Enugu*. But even as the Whiteman's spelling stands, the original meaning of the phrase which derives from the topographical strata of the Udi hills and other communities still stands. Located in the present South-East geo-political zone of Nigeria, Enugu State was created on August 27, 1991 from the old Anambra State, with Enugu as the administrative capital. Migrations and city expansion has made it somewhat difficult sizing up the current Enugu capital city. Enugu capital city is in the main, peopled by the dwellers of Enugu South, Enugu North and Enugu East local Government Areas.

By traditional nomenclature, some of the communities that host the current capital city and its stretches are; Amechi Uwani, Amechi Awkunanaw, Akwuke, Ugwuaji, Ogbete, Ikirike, Idaw River, Abakpa Nike, Ugwogo Nike, Ogui Nike, Emene, Idodo, Ibagwa Nike, Nchatancha Nike, Edem Nike, Onyoho Nike, and all the stretches of Nike adjoining communities. There is also a South-Eastern stretch from Iva valley, Onyeama mines, Awhum and Ngwo, towards Nsude and Udi towns (considered to be off town), and another stretch towards Nkalagu and Emene.

By contemporary nomenclature, Enugu capital city covers among other places, Independence layout, New Layout, New Haven, Abakaliki Road, Trans Ekulu, GRA, Nike Lake Road, Coal Camp, New Market, Garriki, Zik Avenue, Okpara Avenue, Ogui Road, Achara Layout, Asata, Centenary City, Government house etc. (the list is not exhaustive). Whereas adjoining towns like Awgu, Ozalla, Agbani, Oji River, Udi, Eke, Ohodo, Ukehe, Eha-Amufu, Nkalagu. Idodo and Ugwogo have recently begun to see the reflections of the state capital territorial development; they may not yet be counted among the contemporary Enugu town in-scope, though. Amazingly, the Udi hills, Ngwo and 9th Mile corner where Enugu civilization actually started is by their hilly cut-off, not also easily counted as part of the present Enugu city centre. But they are the actual hill top; *Enu-Ugwu*.

Sculpture and Monuments; the Global Outlook

A monument is a structure created, raised or preserved to commemorate a person, an important event or historic and cultural heritages. In the words of Funk and Wagnals

(1978) a monument is something erected to perpetuate the memory of a person or an event; a notable structure, deed or production worthy to be considered as a memorial of the past, or of some event or person, a tomb, a statue, an effigy. Sculptural monuments popularize cities and put them on global maps. They include statues or busts of royal personalities, warriors, sports men, and political leaders, events, etc. The “seven wonders of the ancient world” are a listing of the seven sites known to be the most notable places in their immediate world range, at least from the Greek ancient perspective. But historians in the 19th and 20th centuries have also produced lists varying in different orders. The catalogue below is not exhaustive and photographs have been consciously omitted for want of space. The list does not include all the wonderful monumental sites across the globe. An example is the Statue of Liberty in Washington DC. Some of the enlisted wonders of the world are tabulated here;

Table 1: The Monumental Wonders of the world

THE SEVEN WONDERS OF THE ANCIENT WORLD	THE SEVEN WONDERS OF THE MIDDLE KINGDOM	THE SEVEN WONDERS OF THE MODERN WORLD	THE NEW SEVEN WONDERS OF THE WORLD
The Great pyramid of Giza (also the pyramid of Khufu)	The Stone Henge, England	The Channel Tunnel, England/France	The Great Wall of China
The colossus of Rhodes	The Leaning Tower of Pisa in Italy	The CN Tower, Toronto, Canada	The Petra, Jordan
The Lighthouse of Alexandria	The Coliseum, Rome Italy	The Empire State Building, New York, USA.	Christ the Redeemer, Rio de Janeiro
The Mausoleum at Halicarnassus	The Great Wall of China	The Golden Gate Bridge, San Francisco	Machu Picchu, Peru
The Temple of Artemis	The Hapia Sophia, Istanbul Turkey	The The North Sea Protection/ Zuiderzee Works, Netherlands	The Colloseum, Rome
The Status of Zeus	The Porcelain Tower of Nanjing	The Panama Canal	Chichen Itza, Mexico
The Hanging Gardens of Babylon	The Catacomb of Kom el Shoqafa, Egypt	The Itaipu Dam, Brazil/Paraguay	Taj Mahal, India

Wikipedia (retrieved 2017)

Statement of the Problem

From the pre-colonial days, Enugu sculptural practices were intact but perhaps more of interior, religious and utilitarian affair for the greater part of the time. The few sculptural

works that went public were of the categories of masks (wood), rattle staff (metal) and other masquerade accessories, on account of cultural festivities and masquerading. There were perhaps, no known imposing environmental sculptures in Enugu except the ones in the shrines and caves. Even the colonial masters were not so free to raise sculptures afterwards in colonies where they had laboriously condemned African sculpture over the decades and branded them fetish but rather stole some of them away for preservation in their home countries as priceless sculptural pieces. It was when Fine and Applied Arts found their names on the curricular of secondary schools and universities that sculpture started to show signs of partaking in the business of city decoration and cultural story telling. Contemporary environmental sculpture in Enugu today lacks enough Igbo folklore contents. While recreational topics like *wrestling*, *drumming*, *fluting* and *sprinting* have been represented, (scarcely, though) traditional folklore; myths and legends have yet to be fully represented. Also, traditional Igbo philosophical and cultural virtues like *Iwa oji* (kola nut breaking) and its associated dramatic prayers, *Igba mgba* (wrestling), *Ite or Ikpa Nzu* (white chalk marking as a sign of peace and visitors' acceptance), *ikuputa nwa/igu nwa aha* (traditional child naming), *Igo Ofo* (ofo traditional prayers) *Inu iyi* (oath taking), *Igba ndu* (covenant making) and *Ikpa oke ala* (land boundary making) to mention a few, are yet to be represented. These *Omenani* or *Omenala* content gaps are what the researchers sought to fish out.

Research Design

The Descriptive-survey research design was adopted for this study because of its suitability to the research nature. According to Best (1970) in Obasi (2000) the descriptive research is a research that is concerned with;

conditions or relationships that exist; practices that prevail; beliefs, points of view or attitudes that are held; processes that are going on; effects that are being felt or trends that are developing. They look at individuals, groups, institutions, methods and materials in order to describe, compare, contrast, classify, analyse and interpret the entities and events.

Ndagi (1984) buttresses consequently that a descriptive research is concerned with the collection of data for the purpose of describing and interpreting existing conditions, prevailing practices, beliefs, attitudes, on-going processes etc. Its central purpose is not just the description of what is, but the discovering of meaning.

Traditional Modernity in Enugu Sculpture and Tourism

Given the meaning of the word tradition and that of modernity, curious persons may ask 'why the oxymoron-phrase *traditional modernity*?' Traditional modernity simply refers to tradition immersed into, entangled with or migrated into modernity. Picton (1992) submits that

It hardly needs saying that innumerable art traditions exist in Africa, traditions of practice, of patronage, of training, of usage, of significance, of form, of value. Each tradition has its history, a history that must take account of the nature of the tradition itself...even the

most conservative tradition is rarely static, however, and some paradoxically enable change by denying its existence.

Suffice it also to say that not all traditions are primitive. The very conscious act of moving sculpture from the religious cocoon of shrines, cult houses and later, churches, to the squares and public places also entail the movement of traditional sculpture and its philosophical logics to the outer places. By this relocation or *environmentalisation* art migrated to the very centre of modernity. In the words of Hobsbawm and Ranger (1983);

There is of course, a contrast to be noted between the idea of tradition and an idea of the “traditional”. A tradition is simply a practice or a principle that is handed on. It implies continuous usage and experience cannot be taken for granted simply by virtue of the implication. Indeed, it must necessarily be proven, and some traditions turn out to be latter-day inventions.

When sculptures migrated from functionality and extreme *religionism* to environmental beauty, sculpture made more friends among the citizens of its habitats as well as visitors from hinterlands. It is natural for people to migrate or travel for purposes of sight-seeing, holidaying, research or even mere adventure. According to Theobald (1994) etimologically, the word tour is derived from Latin ‘tornare’ and from the Greek word ‘tornos’ meaning a Tate or circle; the movement around a central point or an axis. Mathewson and Wall (1983) define tourism as the temporary movement of people to destinations outside of their normal places of work and residence, the activities taken in those destinations and the facilities created to cater for their needs. The world Tourism Organisation defines tourism more succinctly and in terms of duration, not just purpose. WTO (1991) posits that tourism is the activity of a person traveling outside his or her usual environment for less than a specified period of time whose main purpose of travel is other than the exercise of an activity remunerated from the places visited. And to be more diplomatic, Macintosh and Goeldner (1986) state that tourism is the sum of the interaction of tourists, business suppliers to host government participation in ticketed events, restaurant and lodging. From the foregoing, tourism could simply be defined based on its purposes, most prominent of which are recreation, business, education and leisure. According to Smith (2004:25) tourism and travel have been part of the human experience for millennia, it is a form of nomadism that characterizes Homo Sapiens (Human beings) which is both normal and, under the right conditions, pleasurable. And in ascription of tourism prospects to developed countries, Page and Connel (2006) attest that tourism is a global phenomenon that has experienced rapid growth in the post 1945 period, particularly in the developed countries of the world. The assertion by Page and Connel clearly identify the Western world as having utilized tourism as an economic booster much more than the developing nations yet.

The Folk Art Philosophy

Folklore does not vaguely mean the telling of moonlight stories (*akuko ifo*) in which totemic animals are ascribed human senses of judgment and even the power of speech. Generally, folklore involves itself with the particulars of interactions based on cultural

expression. It portrays myths and legends which are usually *handed-down* stories of weird, animated, feral beings getting involved in some acts believed to be true but limited to ancient concepts. Folk tales often delve into the origins and continuum of existence, they sound incredible sometimes but people still have ways of believing them. Ojadili the wrestler is a human character who defeated all humans in wrestling competitions and proceeded to the land of the spirits to perform the same feat. The (human) story of Ojadili and his wrestling feats had come to live among Igbo generations just like the (animal) story of the tortoise and *his* wits. Folklore is usually anonymous, presenting a whole culture rather than the story teller or artist's personal intentions. Ferris (1976) asserts;

Artists have their particular deep ties to place. In their more isolated region with its long, vivid history, folk art is an intensively personal expression. It is not concerned with the museum in mind. Its images appear as dreams and visions to artists who release them on canvas cloth and in sculpture.

The Igbo philosophical entrenchment of *Mmuo na Mmadu* (spirit and flesh) has a strong mythical transcendence between the humans and spirits. Ancestors are believed to be watching over humans from yonder places because they have translated to guardian spirits and custodians of culture. Ancestors and oracles are also reputed to be punishers of transgressors. But sacrifices and appeasements are prescribed for offenders in order for them to be able to reconcile with the spirit beings. Myths and legends can inspire the personal philosophy of artists thereby resulting in folk art. Such inspirations are presented both contextually and thematically in art works through visual language. Pablo Picasso, a folk artist himself was inspired by African tribal sculptures and masks. Domenikos Theotokopoulos (also known as El-Greco) was inspired by Greek myths as well as radical thinking. Natalia Goncharova was inspired by traditional Russian prints. In folk art, traditional rules of proportion and perspective are not obeyed. Some artists who have folk temperament and their works are shown in the table below;

Table 2: Some Folk Artists and Their Mythical Contents

	ARTIST/ ORIGIN	TITLE	MYTHICAL CONTENT	YEAR
1	El Greco [Greece]	The Fable [oil on canvas]	Realistic painting of a man and a monkey sipping drink from the same phial	1611
2	Paul Gauguin [France]	Nao-Nau and Manao-Tupapau [Tahitian language] Meaning the "spirits of the dead are watching"	Areoi the Polynesian god inhabiting the Island of Bora Bora	1891
3	John Hamilton Mortimer [England]	Monsters Fighting [water colour]	Self explanatory	1975
4	Pablo Picasso [Spain]	Death of Harlequin [oil on canvas]	Surrealistic depiction of Harlequin's demise	1905
5	Uche Okeke [Nigeria]	Ana Mmuo [land of the spirits] [oil on canvas]	Delineated surrealistic images	1962

6	Irein Wangboje [Nigeria]	Man, Mask and Myth [Lino Cut]	Self descriptive	1965
7	Bruce Onobrakpeya [Nigeria]	Akaraogun and the Spirit [etches/print work]	Configuration of lines and superimposition of the two figures	1988
8	Chike Aniakor [Nigeria]	Images of the Mind [oil on canvas?]	Linear and contour masses interwoven	1982

Enugu Sculpture as a Document of Igbo Philosophy; The Doctrines of Monism, Duality, Trinity and Other Forms of Pluralism

Sculpture and Traditional Religion

African Philosophy is dogma-based for the greater part of the time. And images in the round are considered vital habitats for spirits and spiritual mitigation. African traditional religion has sculpture as its central art *persona*; from masks and effigies in the shrines and cult houses, to pendants and rattle or ritual staff, rafters, anklets and bracelets, and indeed everything that the art of the primitive Igbo man stood for. Adepegba (1995) posits that the 19th and 20th centuries have brought immense changes to traditional African life. More than any time before, Nigeria was exposed to various alien ideas. Early in the 19th century, Islam from within decisively wiped off traditional religions in the north and not long after, Christianity started to make inroad from the ocean. Shea (1983, 94) suggests that

It is essential that historians begin to concern themselves with who produced what, when they produced things, why they produced them, and for whom they produced these things...in addition to examining the technology and processes of production, we must also look closely at the set of relations which existed between and among the various direct producers, those who organized and controlled production, and the ultimate consumers.

The above assertion hammers on purpose. While most Africans didn't bother much about sculpting for environmental beauty, the Egyptians in their impressive pyramid culture raised imposing statues principally for the purpose of upholding their philosophy of immortality, especially of Pharaohs. Willet (1975:110) submits that art for the Egyptian is a completely practical affair, designed not to move the emotions of the spectator, for whom in any case it was not produced; but to ensure by magic means the immortality of the person represented. Even when Igbo sculptors began to make epitaphs and busts on cemeteries and graveyards, the purpose then was the same as that of the Egyptians. Only in few places would environmental sculpture be mounted then for beautification and signposting.

Because of the commonality of the Igbo traditional religion and its associated rituals, all Igbos have a converging point in the practice of religion and its burgeoning sculpture. In this common philosophy of revering *Chukwu Okike*, *Chukwu abiama* or even *Chi*, Igbos pray and appeal to the supreme being via many sub-*chis* in the names of ancestors believed to have been beatified in the yonder realm. These sub- or earth gods are

animated in sculptural pendants and effigies. But it should be understood that Igbo practiced art overtly, even if it was for religious and divinity purposes, before the white colonialists came and decimated the practice with the Christian doctrine which branded it all fetish. This indoctrination heavily discouraged sculptors and other artists as the new religion soared through the generations. According to Edeh (2007; 56);

The Igbo people's close attachment to the soil and nature, the warmth of their humanity in personal relationships, their vitality and zest for life which are not circumscribed by too much planning are a cultural treasure that needs no apology.

The “Omenala” Igbo Contents in Sculpture

Omenala being the encompassment of the Igbo culture, whether from the folk angle or directly from everyday behavioural patterns, always hinges on the theories of classification or clustering of beings, things and situations and dictates how or how not to behave and interrelate in society. It also covers rites and privileges accruable to individuals as living components of the Igbo society. Such theories are deduced from well known places or phenomena like the “izu” (*traditional four-day week*) bearing four (*Eke, Ori, Afor, Nkwo*) traditional market days, the “ekwu” (*three stone cooking pedestal*) fireplace tripod, the “isi na odu” (*head and tail*) anterior and posterior angles of matters, etc. Every Igbo belief system reflects on their artistic integration of the elements of design. In enugu environmental sculpture, the following are represented;

Monism

Monism is the philosophical doctrine of singleness or oneness. It is a philosophical worldview in which all of reality can be condensed to one substance or issue. Monism states that all things in existence will eventually go back to a source from which they flow. Artistic manipulations that bear single images are usually portraits in painting and passports in photography. When an artist considers it necessary to make one image bear all he has to harmonize on the surface, it becomes a sort of monism. Even in folk stances, certain characters are hyperbolized to reflect intended monistic representations.

Duality

Duality or Dualism means that there are two elemental kinds of substances in the world. Duality sharply opposes the dictates of monism because in dualism, all of reality is reducible to two or measured in comparative twos. The Igbo world view holds that anything two-ended has a complete notch. The *Isi na Odu* (head and tail) concept, *Nwoke na Nwany* (male and female), *Ikwu na Ibe* (kin and neighbour), *Nnukwu na Obere* (big and small), *Mmuo na Mmadu* (spirit and human), *Ohia na Uzo* (bush and path), *Ihe na Ochichiri* (light and darkness) and *Mma na Njo* (good and evil) are a few of the opposite or adjacent phenomenal stances that justify duality as an essence of being. Most times the variables are meant to stand opposite in contemplations, apposite, adjacent, compromising, agreeing, disagreeing etc. But the most outstanding of the concept of duality is the *Mmuo na Mmadu* (spirit and flesh or human) because of its transcendent essence. The Igbo philosophy holds that everything that has a beginning also has an end, hence the *Isi na Odu* analogy; anterior and posterior sides of reasoning. In art, figures can

be coupled (in agreeing twos), juxtaposed (in parallel twos), frontalised (in challenging twos) or intertwined (in conflicting twos) etc.

Trinity

Trinity stands for three-in-one in very common parlances. In Igbo philosophy, Triality or Trinitarian concepts are of very strong attachments to the cooking tripod in the kitchen. The Mind, Soul and Body have a tripartite balance in Igbo philosophical outlook in that man is considered to be incomplete without the three. But the cooking tripod is an existential analogy. Originally made of three stones as pedestals for the cooking fireplace, the traditional cooking tripod could also be made of three mounds of hard earth, triangularly positioned, with openings underneath for firewood. An Igbo proverb says; *ekwu anaghi ano ite adoro na ala*, meaning that a pot cannot sit on the ground while the cooking tripod is within reach. This also translates to the fact that tripods sometimes carry or bear pots even when cooking is not going on. It is from the *ekwu* (cooking tripod) analogy that Igbo worldview holds trilogic or tripodal human and conceptual stands in very positive esteem. In Igbo philosophy, 3 is suggestive of balance just like four. Issues are often conceived as being of *elu, etiti and ala* (top, middle and base) structures. In Igbo land, warnings are considered enough after three counts; if a trouble maker refuses to heed a third warning, he stands to be punished or retaliated upon. An Anambra proverb says '*olu na ito, oto*' meaning that if a matter (especially the unwanted) gets to a third count, it halts. Even in contemporary acclaims, athletes and general contestants are awarded prizes in the following three-step order; first (gold), second (silver) and third (bronze) positions. The rest are clustered as unsuccessful contestants. The Trinitarian positioning of images in Igbo art works is of very high creative concordance. So even before the advent of Christianity and the Trinitarian doctrine of the Father, Son and Holy Spirit, trinity has been in existence in Igbo land. Igbo philosophy also reflects the inter-relative roles between *Chi Ukwu* (the big God), *Chi ndi ozo* (other gods or mediating smaller gods) and *Mmadu* (man) in a clear-cut Trinitarian setting as opposed to the Christian claims of monotheism in Trinity.

Other forms of Philosophical Pluralism

Pluralism is a philosophical doctrine of multiplicity. It is generally opposed to monism. Duality and Trinity or triality are forms of pluralism. Others are Quadrality (4 substances) attributable to the four Igbo market days (Eke, Ori, Afor and Nkwo), Pentality (5 substances) attributable to the five fingers of a hand, Hexality (6 substances), Heptality (7 substances) etc. From a general artistic point of thinking, human or character configurations can be executed in monistic or pluralistic columns.

Methods and Measures

Ethical Considerations and Scope

It is understandable that there are sculptural works scattered all over Enugu, even as far as High Institutions, hotels and recreation parks. This survey was limited to 12 purposively selected sculptural monuments located at major circuses in Enugu. The criterion for selecting the 12 sculptural monuments was in their commonest visual contents of *Melodrama*; motion or activity. In other words the selected works were suggestive of motion, the abstracted or stylized ones inclusive. The quest was to find out

if the melodramatic contents of Enugu environmental sculptural imagery duly bear some “Omenala” (traditional) contents.

Data Collection and Evaluation

The researchers made use of direct photography as source of data collection. Evaluation of *Omenani* contents was done with direct comparative and contiguous analyses.

Research Objectives

The specific research objectives were;

1. To estimate the extent to which environmental sculpture has been used in Enugu to document Igbo traditional philosophy commonly called “Omenala” or “Omenani”
2. To find out the prevalent art media used in executing environmental sculpture in Enugu, and
3. To interrogate the likelihood of Enugu becoming an environmental tourism hub for virtual Igbo cultural and artistic heritage

Review of Figures



Figure 1

Figure 2

Figure 3

Title	Otigba	Nwoke Ezuike	The Sprinter
Artist	Chris Afuba	Christian Nwokocha	Obi Ekwonchi
Medium	Cement	Cement/ metal/tyre	Cement
Location	New Haven Junction	Akwata Junction	O'Connor/ Stadium Junction
Philosophy/ Description	Monism [Solo entertainment]	Monism [Hard labour]	Monism [Target and speed]



Figure 4

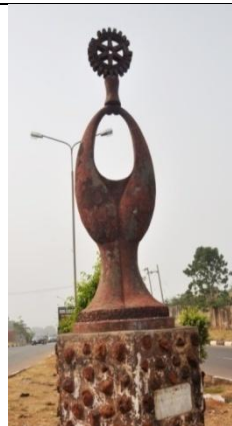


Figure 5



Figure 6

Title	Coal Miners	Monument of Peace	The Currencies
Artist	Obi Ekwenchi	Obi Ekwenchi	Okay Ikenegbu
Medium	Cement	Cement/Stone	Metal/ Cement
Location	New Market Junction	Spa/Ayogu Eze Crescent Junction	Holy Ghost/ Chris Chem Junction
Philosophy/ Description	Heptality [Unity and sameness of purpose]	Duality or Dualism [Unity and sameness of purpose]	Quadrality [From tradition to modernity]

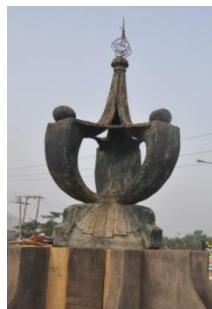


Figure 7

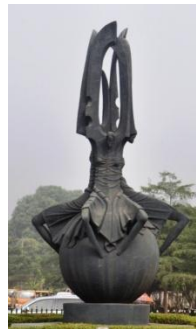


Figure 8

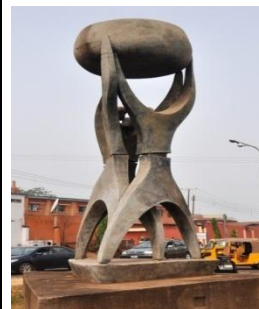


Figure 9

Title	Unknown	Women Liberation	Unknown
Artist	Okolo	Obi Ekwenchi	Obi Ekwenchi
Medium	Cement/Metal	Cement	Cement
Location	All Saints/Shop Rite Junction	Ogui Rd/Zoo Estate Junction	P&T Junction
Philosophy/ Description	Trinity [Raising of an antenna web, sitting on a trunk facing one another]	Trinity [Raising of hands, sitting on the globe and backing one another]	Trinity [Lifting of a bowl, standing on a plaque and facing one another]



Figure 10

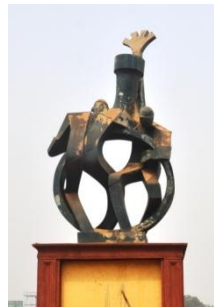


Figure 11



Figure 12

Title	Unknown	Celebration	The three wise monkeys
Artist	Obi Ekwenchi	Bona Aka	Uche Chime
Medium	Cement	Cement	Cement
Location	Onu Asata Junction	Radio Nigeria junction...	EFCC/ Ind.Layout Junction
Philosophy/Description	Trinity [Raising of hands, sitting on a slab facing one other]	Duality or Dualism [Standing, lifting a diadem facing each other]	Trinity [Sitting on each other's shoulder with mouth, eyes and ears covered respectively]

Discussion

The results show that the concepts of *monism*, *duality*, *trinity*, *quadrality* and other forms of philosophical plurality were represented in both realism and abstract forms. But mainstream Igbo folklores (myths and legends) were scarcely represented in Enugu environmental sculpture. Also, Igbo administrative and social activities like *Iwa oji* (kola nut breaking), *Ikpa ute/oku* (mat and rafter weaving), *Igba mgba* (wrestling), *Ite or Ikpa Nzu* (white chalk marking as a sign of peace and visitors' acceptance or readiness for peace talk), *ikuputa nwa/igu nwa aha* (traditional child naming), *Igo Ofo* (traditional prayers with the ofo) *Inu iyi* (oath taking), *Igba ndu* (covenant making), *Ikpa oke ala* (land boundary making), *Iche nche* (security), *Ekpere mmanya* (libation pouring) to mention a few were hardly represented. Only 'The coal miners' by Obi Ekwenchi, 'Celebration' by Bona Aka, and 'The three wise monkeys' by Uche Chime have clustered or communal melodramatic imports out of the selected 12 sculptural monuments. And even at that, none of them reported an Igbo virtual worldview in a raw sense. The research findings are better presented in sequence with the objectives;

Findings

1. Enugu environmental sculpture has not been used deep enough to document the "Omenala" or "Omenani" Igbo traditional philosophy.
2. The prevalent art media used in executing environmental sculpture in Enugu is cement, followed by metal.
3. If Igbo cultural contents are well infused into Enugu environmental sculpture, Enugu can become the international tourism hub of the South East.

Recommendations

The relationship between the human society and the land they inhabit is an evolving historical process. Therefore the way the relationship is institutionalized has a major implication for the creation and distribution of wealth, social/political harmony or disharmony and credibility of ecological resources (Chijindu and Nwanekezie, 2016). The above assertion aptly justifies why Enugu both as the capital of Eastern Nigeria and the metropolitan heart of Igbo socio-cultural resources should take advantage of its rich storage of artistic and cultural ancestry to sculpt a broader image of the Igbo nation for international tourism attraction. In doing this, successive governments must be on the same page with the artists. It is only when Igbo cultural virtues are well represented in environmental sculpture that tourists can appreciate them as topical and lesson-oriented monuments fit for heritage studies.

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